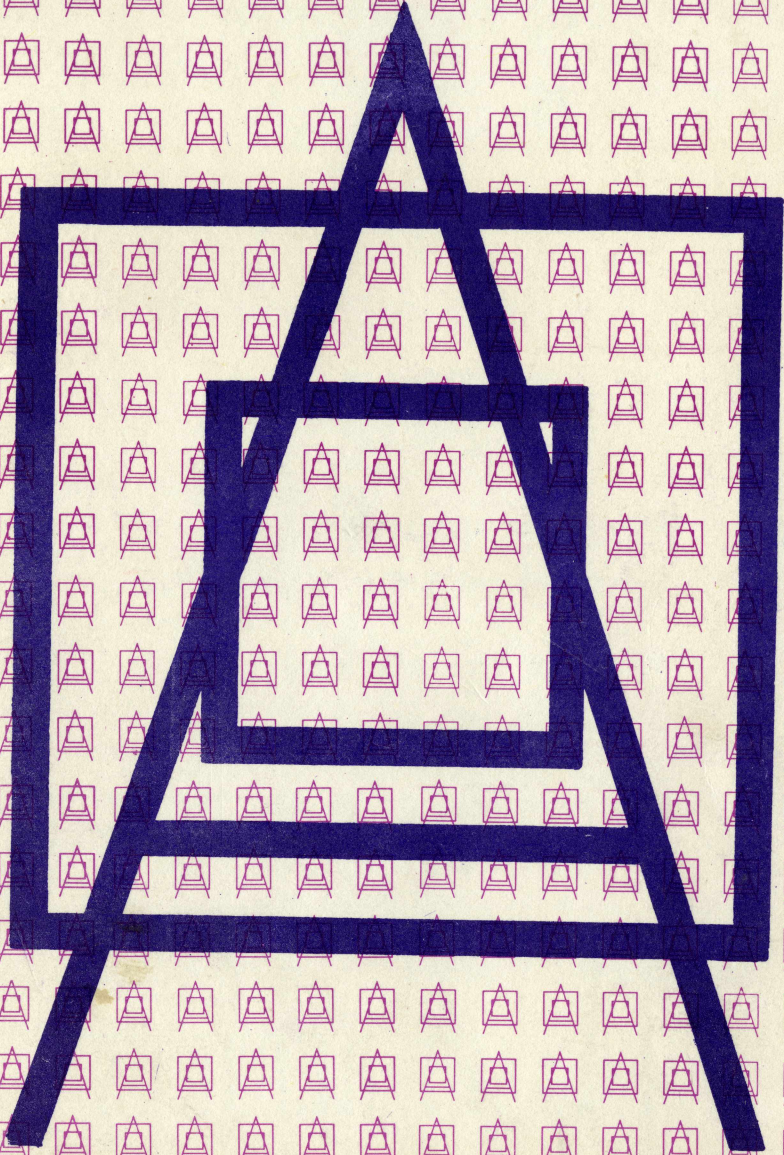


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AMERICAN SQUARES



THE MAGAZINE OF AMERICAN FOLK DANCING

Vol. XIV No. 1

September 1958

SO LOVABLE

"So lovable" is the description applied to an over-friendly, stumbling lout of a half-breed St. Bernard puppy that some friends of mine recently domiciled at their summer place . . . but I'll give high odds that they don't take it home to their city apartment when they return. People will exclaim in rapture over a batch of little kittens . . . but did you ever try to find homes for the output of an over-productive mama pussy? This is the season when humanitarian societies issue pleas for the welfare of summertime pets . . . but the woods will soon be full of pitiful little creatures turned out to starve. The triumph of expediency over sentiment is a strange thing; a quick painless death would seem to be the very least payment for a debt of affection and the emotional travail of pointing a gun at "those big brown eyes" a just punishment to be borne in shame and humility.

Now that we have done our good deed by adding our voice to that of the S.P.C.A., let's indulge in a bit of analogy-stretching and consider the sentiment vs. expediency struggle as applied to the human friends we have acquired during the summer . . . and since this is a square dance publication, consider their possible place in your dancing activities.

If they are already square dance enthusiasts you should have no problem. If they are not, and you intend to invite them to your experienced group, you have an obligation to both them and the group . . . they should be brought up to a dance level that will spare the friends embarrassment and the dance group difficulties. Whether this is done by personal coaching or by the formation of a beginners class if none is already scheduled is your problem, but obviously the latter is more apt to advance square dancing in your community!

But if you want out on your obligations, that's easy. Human friendship has considerably less vitality than a puppy; you don't have to look into big brown eyes over a gun barrel . . . simply look the other way.



Pod

GNATS IN MY BOUILLABAISSSE

By Yvonne Doumergue, New York, N.Y.

I suppose I'll be getting a reputation as an exponent of lese majesty; it seems that a mere dancer shouldn't presume to criticize our annointed leaders. However I'll take the position that dance groups, whether folk, square or round, should be run for the benefit and enjoyment of the dancers and not to feed the ego of the leaders. So if any "names" out there feel that I'm "treadin' on your toes" you may do well to assume that many less articulate people would love to mangle your pedicures.

As a starter, let's consider the dictum that such clothing as "T-shirts" should be barred at folk dance sessions. We agree that such costuming does not promote much of a "folkish" atmosphere; on the other hand over half of the folk dance groups that we know meet in gymnasiums, surrounded by flying rings, basketball oddiments and bleachers. Perhaps our leaders should give a little more attention to surroundings if they expect the dancers to cooperate in producing an atmosphere?

"Atmosphere" and "spirit" in dancing are closely related. Here in the New York metropolitan area, the hardest thing to find is a "spirited" square dance. Admittedly, it is difficult to persuade people to "let loose" to recorded music, and live music is expensive. However, a great deal depends on the caller, both his attitude and his choice of material. We have seen more articles in print in the various square dance publications about the virtues of the simpler squares, but most callers are obsessed with the idea that they must show their mastery (or lack of it) of the latest brain-popper. Maybe we should preach less and practice more?

This will probably get me excommunicated for good: I think there are too many "leaders" around who fancy themselves as "callers" when they are utterly lacking in both the vocal and mental equipment for the job. I have danced more squares than I care to remember with a caller on stage mumbling through a painfully memorized call, often off key and always "off spirit". If this were necessary, we could suffer in silence, but nearly always the reverse side of the instrumental recording in use has the called version of the dance by a competent caller. It's not that I'm too intolerant to dance to a "learning" caller, but we have too many characters who have been learning for years with a dogged persistence that might be admirable if they showed any improvement. Incidentally some of them can't dance either.

As I see it, the most crying need, for both folk and square dancing in this area (and probably many other areas) is a good publicity campaign. Most leaders seem to think that publicity means raiding the other fellows' sheep fold in hope of picking up a few stray lambs. If they would settle their petty quarrels and jealousies and get together for a real cooperative effort we might see a sizeable number of badly needed new faces at all the groups.

"Then shall the virgin rejoice in the dance, both young men and old together: for I will turn their mornning into joy."

Jer. xxxi. 13.



Social Dancing

(Continued from Page 12)

more fuel to reformers seeking to blame all kinds of depravity on dancing.

Reformers, in the majority, are undoubtedly sincere people and sincerity is a virtue. The main trouble with one of the more common breed of "reformers" is that they never trouble to look at the dictionary definition of "reform" . . . "to improve by removal of faults or abuses"; instead they substitute "suppress, condemn and destroy." When, in 1911, the Chicago Municipal Vice Commission published their report on social evils in that city, these pseudo-reformers had their heyday. This really was a scandalous document; the estimate of \$300,000,-000 invested in commercialized vice is a fair indication of the tenor of the report. But our chief interest lies in the statistics that "an evening's average of 86,000 young people attend the dance halls of Chicago," and the statement the "public dance halls of the city are largely controlled by the saloon and vice interests."

This of course was all the ammunition that the "reformers" needed to open up an all-out attack; not on vice or disreputable dance halls, but upon dancing. The grim fanatics chose to ignore that ice-cream parlors, skating rinks, cheap theatres and parks were also subjects of the indictment. Even such sensation-seeking books as "From Dance Hall to White Slavery" conceded that in halls not connected with saloon interests the entertainment was "quiet, orderly and moral." This book, a "shocker" of that day, has a concluding chapter in which is recorded the recommendation of the Juvenile Protective League that "the dance hall evil" be cured by providing "proper" halls in which young people could enjoy dancing. But the harm had been

Next page please

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**Western Jubilee Record
Company**

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Phoenix, Arizona

Social Dancing

(Continued from Page 17)

done; small, bigoted groups throughout the country seized the opportunity to sermonize and pamphletize that dancing and immorality were inseparable companions. The popular dancing fads of the day did much to bolster their efforts. From the viewpoint of the older generation the dancers were not only failing to make an effort to "avoid the appearance of evil," they were deliberately cultivating such appearances! Even when performed in all innocence and youthful exuberance, the gyrations of the "Grizzly Bear", the "Railroad Round", the "Rocking Horse Gallop" and the "Frisco Dip" were sufficient to bulge the eyes of conservative oldsters.

All in all, this era marks about the lowest ebb in the status of dancing in our history both from the viewpoint of public opinion and the technical accomplishments of the dancers. The old dancers were regarded as passe, the latest fads were vulgar and devoid of either grace or imagination. About the only hopeful development was the growing popularity in some quarters of Latin rhythms, particularly the tango and Maxixe.

(To be continued)

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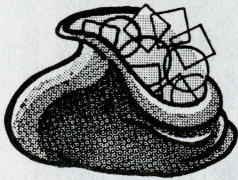
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Fullerton California



GRAB BAG



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Barn Dance

(Continued from Page 6)

but we'll print a few with minor variations.

DARLING NELLIE GREY

Intro.

All join your hands and you circle to the left;

You're wrong, go back the other way
When you're home you swing your
Nellie

You swing her all alone
Everybody swing your Nellie Grey
Figure.

First couple right and you circle to the left;

You're wrong, go back the other way:
Oh, you turn her by the right hand
Pas d'Allemande (box the gnat)

And you turn her by the left
Then you both swing your darling
Nellie Grey.

Chorus.

Everybody join your hands and you
circle to the left
You're wrong, go back the other way
Then it's all into the center
And you give a little yell
Then you do it once again for Nellie
Grey.

RED RIVER VALLEY

Figure.

Oh, the first couple right and you circle
Then you swing with the other fellow's
girl (1)

Now you step back and you honor
Swing your own, she's your Red River
Girl. (2)

Alternate couplets for (1) and (2)

Then you swing with the other fellow's
date

Swing your own, hey you swing her like
a gate

Then you swing with the other fellow's
peach

Swing your own, oh you swing her on
the beach

Then you swing with the other fellow's
doll

Swing your own, she's your red, Red
River Moll

Then you swing with the other fellow's
bag

Swing your own, she's your old Red
River hag

Then you swing with the other fellow's
Jane

Swing your own, she's got water on the
brain.

RIG-A-JIG

(Take a Peek)

Figure.

First couple step up into the ring
First you bow, then you swing
Swing her high and you swing her low
Then off to the right you go.
Around that couple and take a peek (1)
Back in the center and stamp your
feet (2)
Round that couple and look at your
frau
Back in the center and bow.

Repeat last four lines to visit
other couples

(Turn Page Please)

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Alternate couplets for (1) and (2)

Around that couple and take a peek
 Back to the center and there you
 squeak
 (Eeek, eek!)

Around that couple and take a look
 Back in the center and kiss your snook
 Go round that couple and there you
 hug

Back to the center and stomp on the
 rug

Around that couple and both look
 crazy
 (Make faces)

Back in the center and bumps-a-daisy

Around that couple and wiggle your
 toes

Back in the center, it's nose to nose
 ("Eskimo kiss")

NORTHERN LIGHTS
 (Variation)

Contributed by

Ted Shuttleworth, Pittsburgh, Pa.

The leading couple out to the right
 Take a look at the Northern Lights.
 Into the Igloo, turn in the shell,
 Clap hands and knees and her's as well.
 Out of the smoke and into the air
 Chain those Eskimos while you're there.
 It's left to left, right hands to head
 Rub those noses, keep 'em red.
 Now see that couple cross the ice?
 Three Squaws chain and keep it nice.
 Chain across and chain 'em back
 Chain those Squaws right in their track.
 To number three couple, use two
 ladies' chain.
 To number four couple and use three
 Ladies' chain.
 Break, Opener and Closer.
 Corner left, and the Squaws will star
 And the Bucks will mush around the bar,
 To a corner left, and the Bucks will star

(Continued on page 22)



Salty Dog Rag

Unbreakable plastic on

DECCA 27981

Formation—

Circle of couples, facing counterclockwise.

Starting position—

Skater's position, hands crossed in front, right hands over left. Right foot free.

I

Measures—

- 1- 2 Two Schottische steps forward, starting with right foot. (Right, left, right, hop on right foot brushing left foot forward. Left, right, left, hop on left foot brushing right foot forward.)
- 3- 4 Four step-hops forward, starting on right foot.
- 5- 8 Repeat pattern of measures 1-4; finish facing partner with left hands joined.

II

- 9 One Schottische step to own right.
- 10 Join right hands; one Schottische step to own left.
- 11-12 Turn clockwise with own partner with four step-hops
- 13-16 Repeat pattern of measures 9-12.

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MERRBACH RECORD SERVICE
 323 West 14th Street, Houston, Texas



New record company: 'BENZ'. Their first release will be **'Lucky Me'** (# 1201) called by Ben Baldwin, Jr. Flip: instrumental.

While the Squaws will Snowshoe, not too far
 To an Allemande left and around you go
 It's a right and left thru ice and snow,
 Now meet at the pole and turn right back
 The way you came in that cold, cold track
 Now turn each other around by the right
 For a final look at the Northern Lights.

We find this very simple but a lot of fun —

JERSEY REEL

By Mickey Smith

RECORD: Folkraft 1155—Irish Washerwoman

FORMATION: Dancers form two parallel lines. Any amount from six to ten couples is fine.

ACTION: (1) a. **Sashay down:** Head couple join hands and sashay down to the foot of the set. Letting go the man's left hand and girl's right they form a one hand arch and run over the girl's line from foot to head (girl on inside and man on outside) and back over the boy's line from head to foot. As they pass over each line all stoop.

b. **Sashay back:** They now sashay back to the head of their own line.

(2) a. **Thread the Needle:** Girls join hands, men join hands. First girl and first man goes under arch formed by 2nd and 3rd person in their own line. The persons forming the arch turn under their arms so that they can follow the leader as he proceeds down the whole line, going under the arches formed by each succeeding person. EACH LEADER LEADS HIS LINE BACK TO THE HEAD EACH TIME HE GOES THRU AN ARCH. When the leaders reach the bottom of the set they lead the line back to the original places.

(3) a. **Swing on down:** Head couple now meet in the middle hook right elbows and swing on down to the bottom of the set. New head couple is now ready to begin again.

"A prompter, or caller of figures, is sometimes appointed, who is required to have a sufficiently clear and forcible voice to be audible in all parts of the room; and to be sufficiently familiar with the figures and the order of calling them to be exempt from mistakes."

—"The Amateur's Vademecum"
 (1870)



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with CALLS by JOE LEWIS

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and FIT ON A FIDDLE**

J Bar L 4120

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Chuck Boys make a terrific
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and
"SWINGING DAN"**

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"SHE LOVES TO DANCE
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By Kay and Forrest Richards
of San Leandro, California

NEW SINGING CALL RELEASES

With Calls by LEE HELSEL — SIO X1105 Instrumental — SIO X2108

"I'M WALKING THE FLOOR OVER YOU" and "FAREWELL, SO LONG, GOODBYE"

(Continued from Page 9)

travelled 41,000 miles and visited 23 countries in Asia, Africa and Europe. Early Sunday morning Rickey conducted a Caller's Clinic and in the afternoon over 200 dancers gathered for a lively session of dancing to Rickey's calls.

Plans are now underway for the Fourth Annual Round Up of the EAASDC to be held at the U.S. Army Chiemsee Recreation Center in Bavaria. This annual event will take

place over the Labor Day week-end. Hotel reservations for 550 dancers and their children have already been booked. The guest caller and round dance teachers will be Manning and Nita Smith. They are being flow over to Europe as guest of the Air Force to conduct the three day affair after which they will visit several air bases in Germany, Turkey and England to conduct clinics in square and round dancing for U.S. personnel stationed in Europe.



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Liable

(Continued from Page 8)

caller owns the title to the copyright he can not legally give you permission to do so. Even in the case of music that is not copyrighted the caller cannot ethically give you permission to record his performance to a recorded accompaniment unless he secures "performance rights" from the musicians who made the recording. Ignoring this item won't bring down ASCAP on your neck, but the American Federation of Musicians could put you and your hall on their blacklist. And, lastly, some "calls" are copyrighted . . . the same restrictions against "Public performance for profit" apply.

May we also remind you that "Everybody does it" is not a valid excuse. If someone decided to use you for an example or a test case it would be expensive . . . win, lose or draw.

—Editor

Letters

(Continued from page 11)

will in school gymnasias and recreation rooms and while this doesn't hold true of the records you sent me, in the case of some folk dance records that have 2 dances to a side, just try to hit that *?)!?*@ little band in the middle exactly right every time. This is true of 33's too, and a big draw back in the case of the teacher wanting to repeat the dance and do so with a minimum of confusion among the dancers. So, while it may be that 45's are, to use a much-worn cliché, "records with a forward look" as far as I am concerned they don't look too far nor see so good.

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Sincerely yours,

Ralph Page, Keene, N. H.

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Ala-1101* Best Things in Life are Free—Boomps-a-Tail! (When you were a Tail!).....m-Funstitutors; c-Al Brundage
Ala-1102* Oh Tee Beautiful Day—Yellow Rose of Texas.....m-Funstitutors; c-Al Brundage, Dad Brundage
Ala-1103* These Wedding Bells are Breaking up that Old Song of Mine—Little Old Log Cabin in the Lane.....m-Funstitutors; c-Al Brundage

A

A and E Rag...Cap-DAS4030; WJ803;
Fik-1138
Aha-Daba Henchymoon...WJ503-400
Ace in the Hole.....SH-128-129
Across the Alley from the Alamo...
Aqua-108
Adam and Eve.....Imp-1120-1153
Adios Muchachos.....WJ-724
After They've Seen Paris...Mac-761
Mac-762
Mac-763
After You're Gone...Mac-764

B

Baby Face.....Smt-7801-7802
Baby O' Mine.....Dot-15347
Back Home in Indiana...Mac-724-725
Back in Your Own Back Yard.....
Win-7447-7147
Back to Donegal....Win-7430-7130;
Mar-702
Bake Them Hoecakes Brown...WJ-801
Bald Buzzard...Mac-721; SIO-2005-
2003
Balen I Karistad...Imp-1034-114-103

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Sept. 1 Clearwater, Fla. Knothead Convention.

Sept. 3 Kildonan Park, Winnipeg, Canada. Rainbow Stage. SD Festival. Free.

Sept. 6 Wyckoff, N. J. Grange Hall. Opening night of season.

Sept. 13 Wyckoff, N. J. Grange Hall. Balkan Ball.

Sept. 19 Adelphia, N. J. Howell Township School. SD Roundup.

Sept. 19-21 N. Colebrook, Conn. SD Weekend.

Oct. 2-3 Fontana, N. C. Swap Shop..

Oct. 2-3-4 Hicksville, L. I. Mid-Island Shopping Plaza, L. I. S. D. Federation Square Dance Festival. (Sat. date is afternoon & evening; others evening only.)

Oct. 3-4 Irvine, Ky. H.S. Gym. Square and folk dance contest.

Oct. 3-4 Potsdam, N. Y. Teacher's College. S&FD Festival. Workshop on Sat. afternoon.

Oct. 10-11 Washington, D. C. Sheraton Park Hotel. 4th Atlantic Square Dance Convention.

Oct. 12 Wyckoff, N. J. Grange Hall. A Night in Rumania.

Oct. 23-25 Eatonton, Ga. Fall Bawl.

Nov. 1 Atlanta, Ga. 5th S.E. SD Festival.

Nov. 1 Summit, N. J. Edison Rec. Hall. Fall Hoedown.

Nov. 2 Hollywood, Calif. The Palladium. SD Festival.

Nov. 8 Richmond, Va. Richmond Arena. SD Festival & Workshop.

Nov. 14-16 San Diego, Calif. Fiesta del la Cuadrilla.

Nov. 29 Cleveland, Ohio. Cleve. Area Callers Jamboree.


May 28-29-30, 1959 Denver, Colo. 8th National SD Convention.

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every dancer



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HAPPY ANNIVERSARY - with vocal, special lyrics, one short chorus



SALUTE TO NEWLYWEDS - with vocal, special lyrics, short, very fitting



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HE'S A JOLLY GOOD FELLOW - instrumental, one chorus, keyed for group singing



SHORT ENTRANCE FANFARE - gets quick attention for announcements or introductions



MEDIUM ENTRANCE FANFARE - same as above only longer, for very important people



EXIT FANFARE - to close an announcement or exit someone off stage



BENEDICTION (Instrumental) - to close an evening on a sentimental note



BENEDICTION (Vocal) - as above but with vocal in case the M.C. can't sing



HAIL, HAIL, THE GANG'S ALL HERE - instrumental, one chorus, for group singing



AULD LANG SYNE - instrumental, one chorus, a "must" for New Years parties

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